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THE DECORATOR AND FURNISHER.

ARTISTIC DRAPERIES AND HANGINGS.

BY CARRIE MAY ASHTON.



NOTHING adds more to the furnishing of a home than artistic draperies and hangings. One writer says in speaking of this subject: "From an artistic point of view no feature of interior decoration and furnishing is more important than the curtaining of a house. It is not enough that they are beautiful in themselves—they must harmonize with their surroundings, be adapted to the purposes for which they are used, be effectively draped, and neither by their pattern nor coloring be more conspicuous than their importance justifies."

The cheapest thing for portières is denim. This has been used for some time past, but in place of the old fashioned denim, which was light blue on one side and dark on the other, has come a shaded variety of deep, warm shades of blue and red. This is especially suitable for hangings.

In making portières of this allow two widths for each curtain, and cut them fourteen inches longer than you desire when completed. After seaming the two lengths together press the seam carefully and reverse it ten inches from the upper end and four from the lower, to allow for hems. From plain denim cut two bands for each curtain fifteen inches wide; turn the curtain both top and bottom and baste the bands in place, having the lighter side out. After it is stitched in place paint on both borders nasturtiums, poppies, lilies, or chrysanthemums. When finished you will have very effective hangings as well as inexpensive ones.

A clever woman, whose home is very artistic, although inexpensively furnished, has recently made a pair of exquisite portières. For this purpose she utilized some old rose silk curtains, which were purchased at an auction, and some old lace draperies. The silk when turned was found to be fresh and rich in color. After laundering the old lace, the maker cut out the heavy figures in the pattern and appliqued them on the silk, after gracefully arranging them on that fabric. The result was a pair of beautiful portières at a slight outlay.

In draping silk curtains it is well to draw it through pole rings and shirr it to form a rosette at this point. It is well to remember that lace or muslin curtains should be gathered instead of plaited.

Sash curtains may be half length, or full, according to one's fancy, single or double, plain or full. There is a great variety of fabrics adapted to this purpose—silkolene, both plain and with a border, chintz, pongee, China and India silk, besides muslin and the thinner fabrics. A very pretty material, which is new this season, is admirably suited for this purpose. It is a fine white muslin or lawn with tiny flowers in blue, pink, yellow and red scattered over it, with hemstitching on either side. In price it is very reasonable, selling for 18 cents per yard.

One writer says: "If curtains are used in front of a bay window they should contrast with those over the windows, and if the former are draped over a pole and drawn back at the sides, the latter should hang in straight folds to the floor."

In flats or small houses it is a good plan to take off the door of the toilet room and those opening from the bedrooms into clothes presses and hang a single portière in their place.

A novelty in curtain pole brackets is made with a ring similar in outline to others used on the pole and provided on its under exterior face with an eye, to which the end of the curtain is attached. This of course does away with the extra ring outside of the bracket, which has heretofore been indispensable in draping curtains.

Another novelty is the gobelin curtain fixture, which will fit any form of window and does away with poles. It is thought to have special advantages for draping curtains and portières artistically.

An exquisite window drapery for a lady's boudoir or drawing-room is ivory or cream silk scattered over with apple blossoms and their leaves.

A pleasant library has hangings of jute burlap with conventional designs of carmine velvet appliqued on it. Other library

or sitting room hangings are similar, with arabesques in gold and blue appliqued on.

An authority on that subject says: "Draperies ought to show a darker shade of the wall color or contrast pleasingly with it in the case of window curtains. Thus, soft yellow India or China silk is admirable with almost every style of furniture and decoration."

It is the color of sunshine that seems to light up the room on the north side of the house as nothing else can do. A dull light green is suitable for the windows of a room furnished in rose color or yellow, because a green light shifting through the windows is always pleasant to the eye.

An especially artistic window drapery is of handsome silk damask, in *fleur de lis* designs, in gold shades for the over drapery, while the under curtain is of rich silk in iridescent colorings of mauve and Nile green, caught up in horizontal folds.

A circular mullion window has a pole of tinted silver fastened across the top, and from that hangs a valance of silk rope. China silk is gracefully festooned from it. Lace curtains are at the windows. A window seat is fitted in the niche and the cushion is covered with corduroy. A valance of heavy linen netting reaches to the floor.

An odd but effective treatment of an ordinary sliding door shows the panels removed and stained glass substituted. The lower panel is of Japanese matting, the wheels and handle of blued iron. A curtain pole with rings is fastened securely across the top, from which hangs a portière of double faced velour.

Effective draperies for a dining-room are of art serge in two shades of terra cotta or brown.

Exquisite drawing-room hangings are a combination of rose and tender gray plush and satin. The cornice is of white and gilt.

A beautiful portière seen in a young girl's bower, which is furnished in gold color, is made from small embroidered Turkish squares, which are usually used for doilies or cushion covers. The colors used are light yellow, blue and pink. These are fastened together with strips of inch wide white velvet, which is appliqued in yellow silk. The velvet is ornamented in small polka dots of yellow silk. This artistic drapery is lined with a lightweight yellow silk, and hangs from a slender white enamelled pole, which shows traceries of gilt.

An Indian room, which was recently fitted up by the English Queen, has a portière of blue Indian stuff with a dado of Hindu gods in queer procession across it, between bands of Arabic characters. It is, to say the least, more striking than elegant.

Cordon chenille portières and valances are among the latest novelties. At the present time five patterns in portières and five in valances are offered to the public. These hangings are somewhat similar to the rope portières. The Cordon valances are particularly pretty over lace curtains, while the portières can be used alone or as an over drapery for lace or heavy hangings.

DECORATIVE NOTE.

GERMANY exhibited at the Exposition examples of fresco painting and decorating, jewelry and silverware, cups, medals, vases and decorations, and various potteries, porcelains and tapestries.

Austria exhibited woodcarving, gold and silver jewelry, porcelains, pottery, textile fabrics, vases, statuettes, etc.

In the Japanese pavilion were ancient and modern porcelain pottery and china wares, from the most delicate cups and saucers—not thicker than the shell of a pigeon's egg to the massive serpent's coil, vases and garden seats, as strong as steel. Decorations and lacquers, decorative wares and Damascene swords, and other implements, exhibiting the most artistic of attainments.

China exhibited silks, porcelains, lacquers and metal work of rare beauty and value.

Ceylon had an octagonal building, constructed in the rarest woods of that country, such as yakahalu, the relumbiya, the wewarana, sappa, ebony and satin wood. The carvings are taken from designs found in the ruined temples of Ceylon, and take the form of cobra-headed figures, sacred geese, fabulous beasts and evil spirits. The frescoes represent scenes in the life of Buddha.